

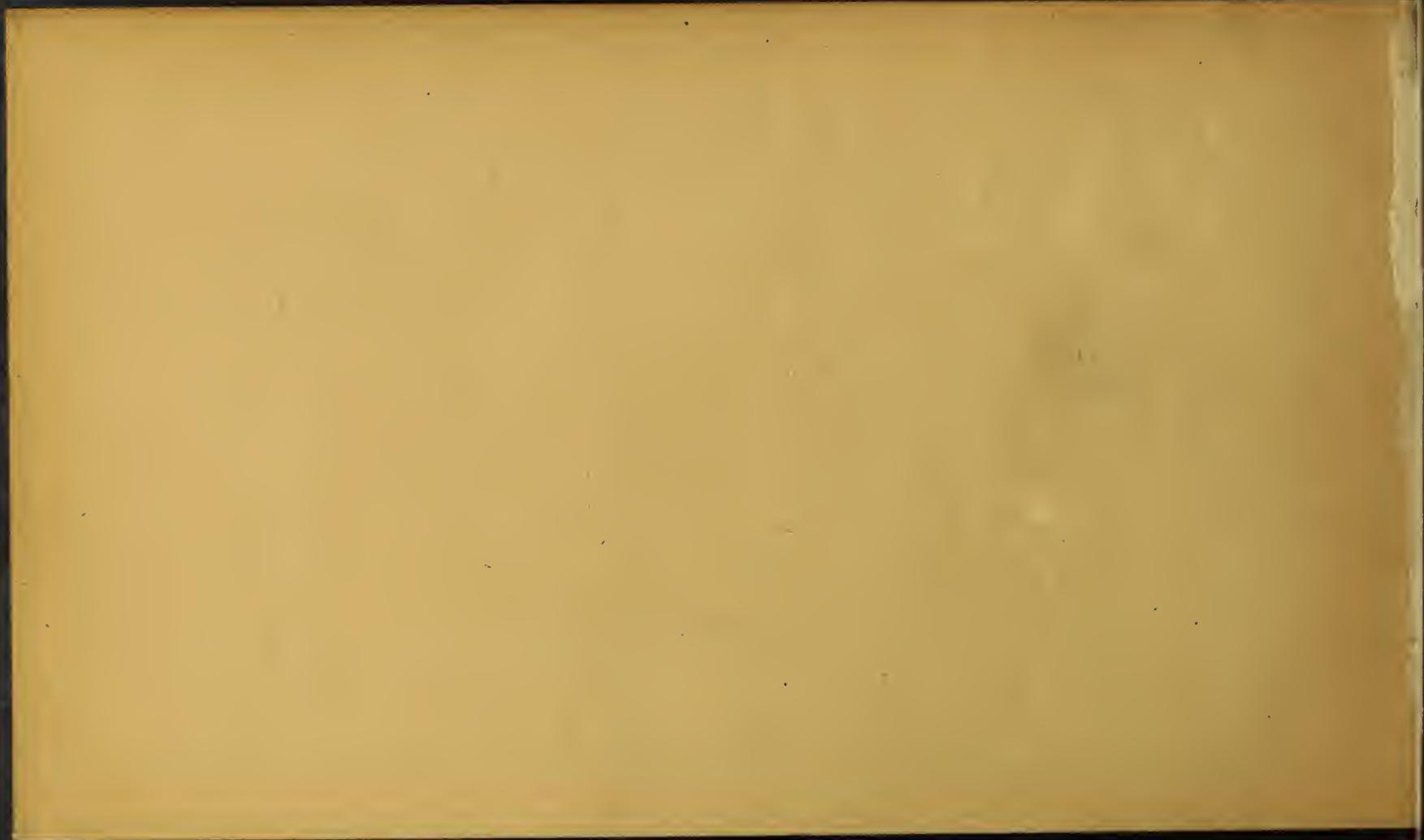


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GIVEN BY
G. W. Stratton.

D SEP 30



Lily

OPERETTA
in three parts
BY
G.W. STRATTON

1867. 50

BOSTON,
G.W. STRATTON & CO
283 Washington Street.

LONDON,
CHAPPELL & CO
50 New Bond Street.

Entered according to Act of Congress in the year 1867, by G.W. Stratton in the Clerk's Office of the District Court of the District of New Hampshire.

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LAILA.

THE PLOT.

A BAND OF MOUNTAIN CHILDREN are collected to spend the summer day in singing, gathering flowers, and feasting around their table spread beneath the shadowy branches of the trees; they are interrupted by the approach of a BEGGAR WOMAN and her CHILDREN. A part of the CHILDREN at first repulse her, offended at having their joyous festival thus interrupted; but one of them, LAILA, steps forth, and with a mild rebuke to her playmates for their unkindness, she welcomes the poor MOTHER and CHILDREN, and bids them make known their wants. The other CHILDREN soon join with LAILA in speaking kindly to the poor wanderers, and after they have told them their tale of sorrow, they are invited to the feast which the CHILDREN have prepared, and all together go out with a merry song to where the table is spread. But LAILA, the favorite of all, wandering off alone to pull some wild flowers, in the ardor of her search loses her way and wanders about until night approaches, and then as weary and frightened she finds herself in a dark forest, she kneels to ask aid from her good angel, when suddenly a little band of FAIRIES with their QUEEN, glide into her presence glittering in their robes of beauty; and after her surprise is over at her entreaty they conduct her to her playmates.

The MOUNTAIN CHILDREN soon miss LAILA, and all the afternoon they spend in fruitless search for her; and as night approaches they collect in the grove where they first assembled, and are expressing their grief and terror at the loss of LAILA, when she is led in by the FAIRIES and their QUEEN who steps forth and announces to the CHILDREN that they are the same ones who, disguised as wretched BEGGARS, came in the morning to prove the generosity of their hearts, and tells them never, in future, to hesitate to give to the needy, for virtue is sure to be rewarded. All unite in a joyous song, and LAILA is crowned their QUEEN.

NOTE. The favorite airs, "The last rose of Summer," "Sweet Home," and "Minuet in Don Juan," are introduced in this work.

THE SKETCH AND PROGRAMME.

A Sketch of "Laila," and programme for use at concerts has been prepared and *electrotyped*, so that copies can be furnished for the mere cost of printing and paper. The first page is left *blank* for the announcement of the concert which can be set up and printed by any printer, as managers may direct who bring out the work.

The second page gives a full description of each of the three parts, so that the plot may be thoroughly understood.

On the third page is given a programme of the thirty pieces in order, as they occur in the opera. The fourth page is *blank*.

THE SCENERY.

The scenery, which each manager will represent as well as possible, with the materials at his command, should be simply this;—PART FIRST, a pleasant grove on a hillside. PART SECOND, a dark, and gloomy forest. PART THIRD, same as part first.

THE COSTUMES.

No special directions need be given for the dresses of the Mountain Children, as uniformity is not essential though white is well suited to the festal occasion.

THE FAIRIES. One of the best sopranos should be selected for the Queen, whose dress should be very showy covered with spangles and tinsels of different colors to give it the appearance of being decked with jewels. The fairies, eight in number, grading down in pairs, from the Queen, are dressed in green taffeta over white, ornamented a little less than the Queen, each carrying a wand in her hand. About three of these fairies are with the Queen, in part first, disguised as beggars, and should be dressed quite shabbily.

THE TEMPO OF THE MUSIC.

Where the Metronome (Maelzel's) is not at hand, the required time can be had in the following manner.

A movement in Common time marked thus (M M $\frac{1}{2}$ 60); four of these notes are contained in a measure, therefore there are four beats; the number (60) indicates the number of beats per minute. By attaching a weight (of any kind) to a string, and giving it just length enough to swing sixty times per minute you have the exact time by Maelzel's Metronome.

RULE.—There must be as many beats in a measure as the note indicated is contained in it, and the figures designate the number of beats per minute.

N ^o 1.	♩	116.	N ^o 16. <i>Solo.</i>	♩	76.
N ^o 2.	♩	76.	N ^o 17.	♩	200.
N ^o 3.	♩	110.	N ^o 18.	♩	140.
N ^o 5.	♩	104.	N ^o 19.	♩	100.
N ^o 6.	♩	116.	N ^o 20.	♩	76.
N ^o 7.	♩	100.	N ^o 21.	♩	64.
N ^o 8.	♩	100.	N ^o 22.	♩	130.
N ^o 9.	♩	112.	N ^o 23.	♩	176.
N ^o 10.	♩	116.	N ^o 24. <i>Duet.</i>	♩	60.
N ^o 11.	♩	80.	N ^o 24. <i>Chorus.</i>	♩	112.
N ^o 13.	♩	200.	N ^o 25.	♩	96.
N ^o 14.	♩	90.	N ^o 27.	♩	90.
N ^o 15.	♩	92.	N ^o 28.	♩	72.
N ^o 16. <i>Chorus.</i>	♩	130.	N ^o 30.	♩	130.

GENERAL REMARKS.

As the fairies enter in N^o 12, the effect of the scene is much more attractive by illuminating the stage about 15 seconds, which can be done by burning a small blue light and a little red fire, arranged before a reflector with but little trouble. There should be two of them, one on each side of the stage near the front so as to throw the light back upon the fairies as they enter.

At the close of Part 2d the fairies should not hurry off the stage, but take a circuitous course, walking slowly during the chorus. And when the two fairies go off for the crown and veil at the close of N^o 26, and enter between the two verses of N^o 27, their movements should not be hurried.

The ECHOES in Numbers 10 and 11, should be given by some prominent singer, a little off the stage. The Fairy Queen could give those in N^o 4, and the "OHO," in N^o 11, and Laila could step off and give those in N^o 10, if no better arrangement could be made.

To those not accustomed to bringing out works of this kind, the author would say that it is very important that the Pianist should become perfectly familiar with the work in order to take up each movement with precision, and always in the proper time. Three or four weeks has been found sufficient time for all to commit the words and music thoroughly to memory, and to go entirely through the piece without prompting; this should be done before the singers are put upon the stage, or confusion will be inevitable. The Solos, Duets, and Trios should be practiced aside from the chorus class, which will become impatient when time is taken up with pieces in which they have no part.

LAILA.

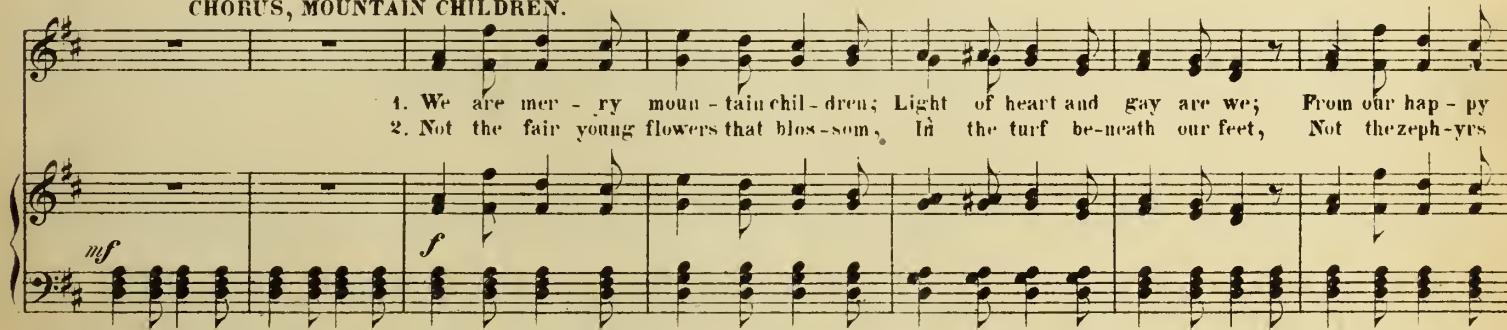
An Operetta in three parts.

G.W. STRATTON.

I. Chorus.
Allegretto.

CHORUS, MOUNTAIN CHILDREN.

1. We are mer - ry moun - tain chil - dren; Light of heart and gay are we; From our hap - py
 2. Not the fair young flowers that blos - som, In the turf be -neath our feet, Not the zeph - yrs

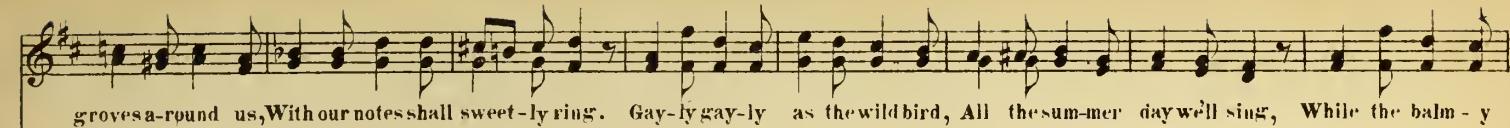


LAILA.

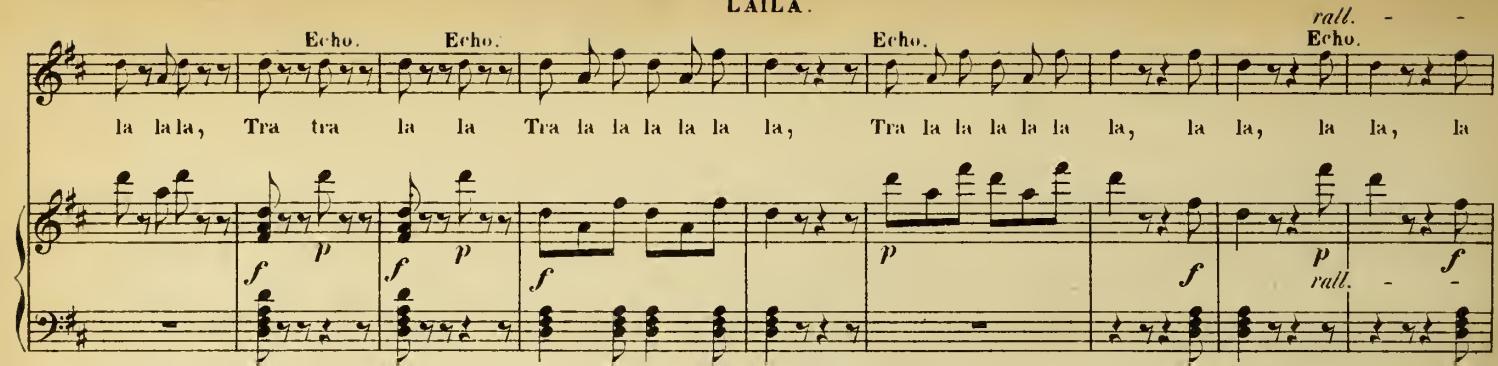
homes we gath-er, Here to join in songs of glee; Gay-ly, gay-ly as the wild bird, All the sum-mer day well sing, While the balm-y float-ing by us, La-deu with their per-fume sweet, Not the clouds that float a-bove us Are one half so free as we, For our hearts un-

groves a-round us, With our notes shall sweet-ly ring. Gay-ly, gay-ly as the wild bird, All the sum-mer day well sing, While the balm-y touched by sor-row, Now are filled with mer-ry glee.

LAILA.



LAILA.

la la la, Tra tra la la Tra la la la la la, Tra la la la la la la, la la, la la, la


CODA.

rall. - Echo. f Echo. CODA.
 la, la la, la la la la la la, la la la la la la, Tra la la la la la la.


II. Solo, Mountain Child.

Andante.

LAILA.

(Enter Beggars.)

Now who are ye, with wretched— mien, That come our festal sports to

Music score for the Mountain Child's solo, featuring two staves of music with dynamic markings like crescendo and decrescendo.

Continuation of the musical score for the Mountain Child's solo, showing lyrics and musical patterns.

mar? — Heard ye not through the for - est green, Our mer - ry notes to sound a - far? Why passed ye not a -

LAILA.

noth - erway? No place is this for looks of woe; No time for tears or moans to - day; Go! wretched beggar-mo-ther, go!

III. Semi-Chorus, Mountain Children.

Allegro.

A-way! a-way! to oth - erseenes; Dis - turb us not with grief to-day; Where youth with in - no - cence convenes, No place for you. A -

LAILA.



IV. Solo, Laila.

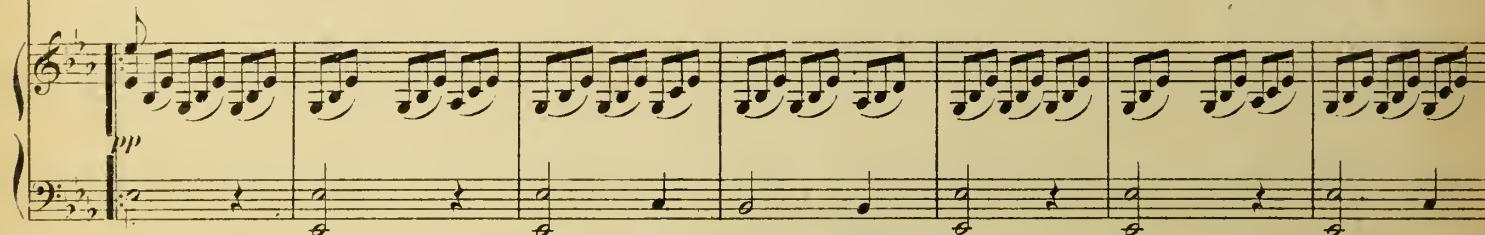
Andante.



LAILA.

LAILA.

1. Why thus un-kind, my sis-ters? O, stay, poor wanderers, stay!
 2. What tho' your forms, un - seem-ly, In tat - tered robe ap-pear;
 We'll list your tale of sorrow, And
 Your souls, like hid - den jewels, May



LAILA.

wipe your tears a - way. Nay, fear not still to lin-ger; My sis - ters will not prove — That mer - ry moun - tain
shine with light as clear. Then fear not still to lin-ger; }

children, No suf-fer-ers can move.

V. Duet, Laila and Mountain Child.

Moderato.

LAILA



LAILA AND MOUNTAIN CHILD.

Re - turn, re - turn and tell us, Why flow those pit - eous tears; And why that death-like pale-ness Up -

LAILA.

on your cheek ap - pears? Has for-tune's hand be - rest you Of wealth, of friends and home, And with these chil - dren

left you, In quest of food to roam? And with these chil-dren left you, In quest of food to roam?

VI. Chorus, Mountain Children.

Allegro.

LAILA.

O par - dou our un - kind-ness, And stay, poor wanderers, stay! Well list your tale of sor - row, And wipe your tears a -

way, And wipe your tears a - way, And wipe your tears a - way, And wipe your tears a - way.

rall.

rall.

VII. Solo, Beggar Mother.

Andante.

LAILA.

1. Poor home-less, friend-less wan-derers we, Who or- ver
 2. For me I would not shed a tear; Have pi-ty



land and o-ver sea, Now seek the world's cold char-i-ty, Now seek the world's cold char-i-ty, Full
 on my chil-dren dear, And I will die with-out a fear, And I will die with-out a fear, No



LAILA.

oft in vain for food we cry, Full oft at night be -
 lon - - ger can my feet con - - vey This fee - - ble frame a -

mf *cresc.* *accel.*

ueath the sky, We lay us down to sleep or die, We lay us down to sleep or die
 long the way; Have mer - ey on us now, I pray, Have mer - ey on us now, I pray!

cresc. *f* *ritard.* *dim.*

LAILA.

VIII. Chorus, Beggars.



Poor home-less, friend-less wand'-ers we, Who o-ver land and o - ver sea Seek for— the world's gold char - i - ty. In mer - cy



now, O, heed our prayer, Send us — not off — in wan - de-spair; We per - ish! save us, chil - dren fair!



IX. Chorus, Mountain Children.

Allegro.

LAILA.

1. Rest ye, rest ye, wan - derers wea - ry, Here with - in this sha - dy grove; Though the world is
 2. Where a brook with cease-less mu - sic Glides a - long in mer - ry glee, There is spread our

Tempo.

rall.

old and drea - ry, In this wild - wood all is love. You - der, where an elm - tree throw-ing
 ta - ble rus - tie, By the brook, be - neath the tree. Let us, thith - er all re - pair-ing,

rall.

LAILA.

Far and wide its branches green, Shades us from the sun-beams glow-ing, With its rust-ling
 Feast up - on our boun-teous store; Sweet - er will it be for shar-ing With the hun - gry

leaf - y screen,
 and the poor.

X. Chorus, Mountain Children.

Allegro.

LAILA.

The musical score consists of two parts. The first part, 'X. Chorus, Mountain Children.', is in common time and major key, with a vocal line and a piano accompaniment. The vocal line starts with a rest followed by a melodic line. The piano accompaniment consists of a bass line and a harmonic layer. The lyrics are: 'Let us to our ta - ble rus - tie, Hand in hand to - geth - er go, While a - long the'. The second part, 'LAILA.', is also in common time and major key, featuring a piano accompaniment with a bass line and harmonic layer. The lyrics are: 'woods, the mu - sic Of our mer - ry hearts shall flow, Let us to our ta - ble rus - tie Hand in hand to -'.

LAILA.

ge - ther go, While a - long the woods, the mu - sic Of our mer - ry heart shall flow. Tra la la la,

Echo. Tra la la la, Tra la la la la la la, Tra la la la la la la la, Tra tra la la

p *Echo.* *f* *Echo.* *p* *Echo.* *f* *Echo.* *p* *Echo.*

LAILA.

Tra la la la la la la, Tra la la la la la la, la la, la la, la la, la la, la la, la
 Echo. *f* Echo. *f* Echo. *f*

la la la la la, la la la la la la, Tra la la la la la la.
 Echo. *ff* Echo. *ff*

LAILA.

PART II.

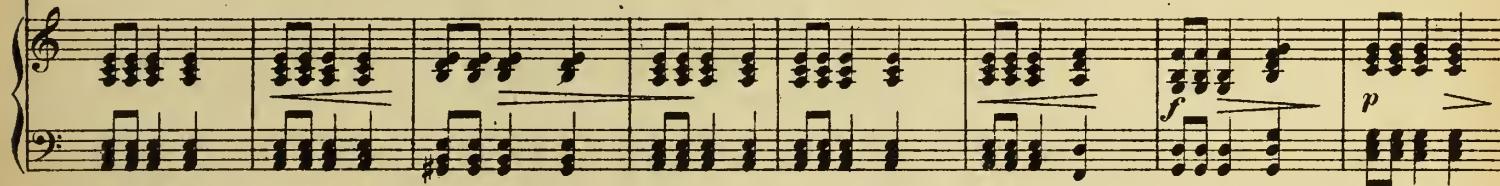
XI. Solo, Laila.
Andante con duolo.

LAILA.

night com-eth on, and be - cloud - ed the sky; No_ sound save the lone wind a - bove me that sigh-eth, Gives

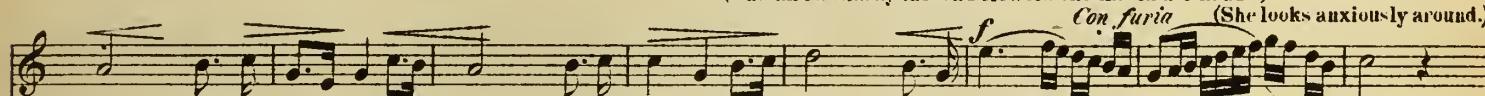
an - - swer a - gain to my pit - eous cry. 2. 1m

LAILA.



(She throws away the wild flowers she has in her hands.)

Con furia (She looks anxiously around.)



wild flower that charmed me a - long so be - gui - ling, How light - ly I prize — yet go rest — where ye may.



LAILA.

8

p. cresc. - mf dim. rall.

Tempo.

3. I'm lost! I am lost! is there no one to hear me? O -

Echo outside.

ho! (O - ho!) 'tis an ech - - o that gives me re - ply; O, were there one sweet - ray of -

LAILA.

sun - - shine to cheer me, One glimpse through the clouds of the beau - ti-ful - sky!
(She looks around again.)

4. I'm lost! I am lost! If an an - - gel would heed me, And
Tempo.

rall.
 rall.
 p

LAILA.

LAILA.

LAILA.

O, beau-te - ous, beau-te - ous be - ings! How my eyes are daz - zled by your splen - dor!

f

ff

p

mf

Say, O say, are ye bright an-gels from the up - per skies, Sent to con - duct me from these wilds a - way?

8

8

8

8

8

XIII. Chorus, Fairies.

Allegro.

LAILA.

4. We are fai-ries, we are fai-ries, Dwel-ling on the moun-tain side;
 2. We are fai-ries, we are fai-ries, Lit - tle mai-den, who art thou,

In the deep-est wood our home is, Where the still - est wa - ters glide. Nev - er yet has liv - ing
 That so near our home dost wan - der, With that sha - dow on thy brow? Lo! the dews of night are

LAILA.

mor - tal Ven - tured to our bright re - treat, Nev - er seen our flowers un - dy - ing, Nev - er
fal - ling; See the clouds a - long the sky; Dost thou fear not, lit - tle mai - den, In this

8

f erese. - - - *ff* dim.

breathed their per - fume sweet. Nev - er seen our flowers un - dy - ing, Nev - er breathed their per - fume sweet.
lone - ly wood to die? Dost thou fear not, lit - tle mai - den, In this lone - ly wood to die?

8

f erese. - - - *ff* dim.

XIV. Chorus, Fairies, without the Queen.

Allegretto.

LAILA.



FAIRIES.

We are fai-ries; and this, our queen; Hearts more lov-ing were nev-er seen; Mai-den fair, if a wish is thine,
 If thou hith-er dost now in-cline, Some rich trea-sure to ask fear not; This, the queen of our fai-ry grot,

LAILA.

(Queen joins.)



XV. Song, Laila.

Andante.

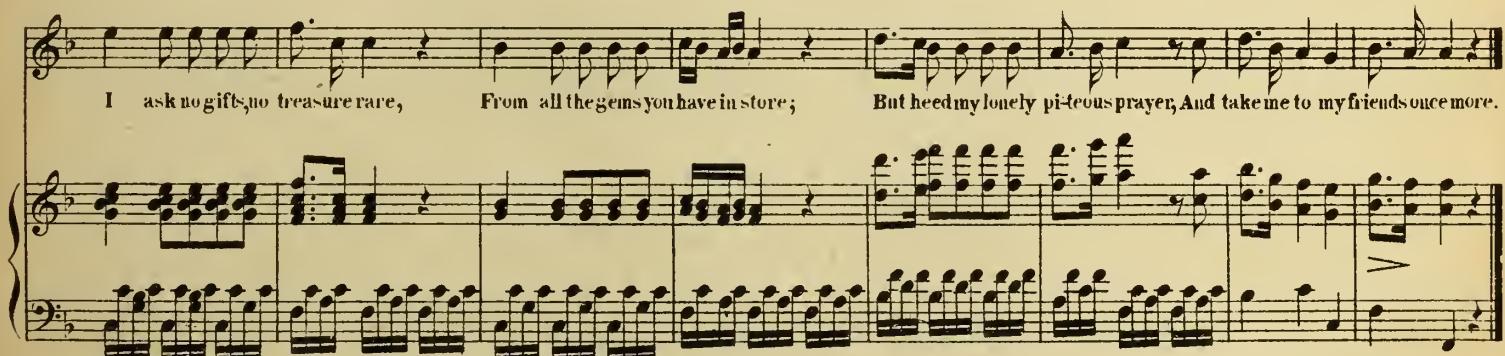
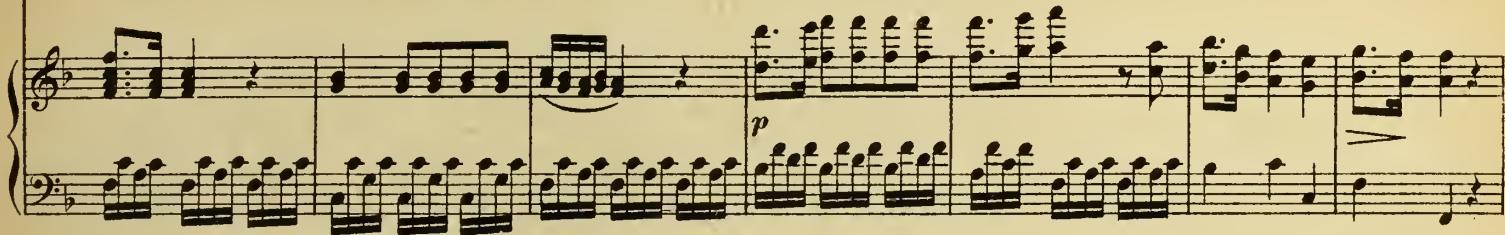
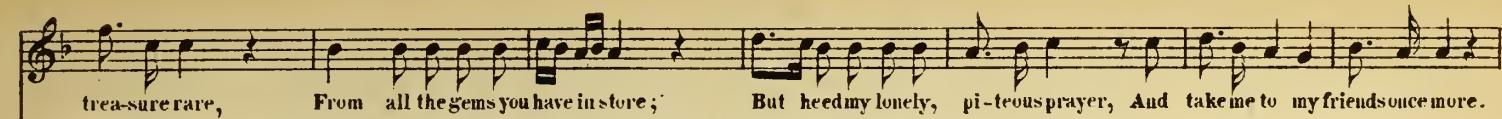
LAILA.

LAILA.

Kind fai-ries, to your sa-credgrot,

Un-wit-ting-ly I've wandered near; My way I've lost, say, will ye not Re-store me to my play-mates dear? I ask no gifts, no

LAILA.



XVI. Solo and Chorus.

Allegro.

CHORUS, FAIRIES.

LAILA.

1. We have diamonds, we have ru-bies, Stores of pearlshave we un-fold; Gemshave we a thou-sand thou-sand,
 2. We have mu-sie, sweet-est mu-sie; List-en now, its strainsthoulthear; Nev-er till this even-ing, mai-den,
 All cu-shined in pu-rest gold. We have diamonds, we have ru-bies, Stores of pearlshave we un-fold; Gemshave we a thou-sand thou-sand,
 Has it greet-ed mor-tal ear. We have mu-sie, sweet-est mu-sie; List-en now, its strainsthoulthear; Nev-er till this even-ing, mai-den,

Andante.

SOLO, LAILA.

poco ritard.

LAILA.

Allegro.

CHORUS, FAIRIES.

rit.

All enshrin'd in pn-rest gold. O heed my lone - ly pi - teous prayer, And take me to my friends once more! 3. Trees have we all
Has it greet-ed mor-tal ear. 'Tis ve - ry sweet, yet heed my prayer, And lead me to my friends once more!

*p poco ritard.**rit.*

SOLO, LAILA.

Oh fai - - ries, will you

rich - ly la-den With the fair fruit bending low, Lov-ly flowers that sweetest per-fume On the soft air ev-er throw. Trees have we all rich - ly la-den

LAILA.

heed my prayer, And take me to my friends once more?

With the fair fruit bend-ing low, Lovel-ly flowers that sweetest per-fume On the soft air ev-er throw.

Andante.

SOLO, LAILA.

Mid plea-sures and pa - la-ces, Where-e'er I roam, Be it ev - er so hum - ble, There's no place like home; A

p

LAILA.



charm from the skies seems to hal - low us there, Which, seek through the world, is ne'er met with else - where. Home!



home! sweet home, sweet home! There's no place like home, There's no place like home.



XVII. Solo, Fairy Queen.

Allegro.

LAILA.



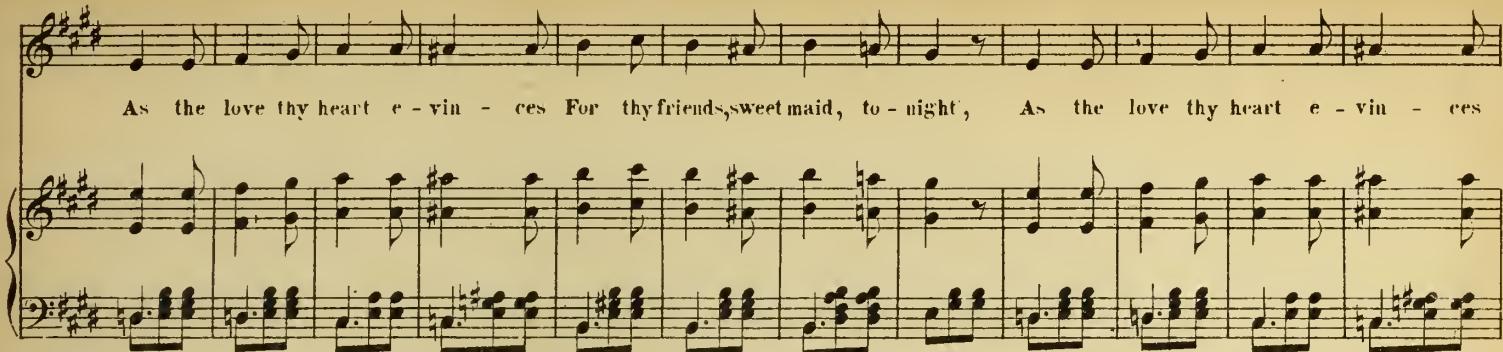
Gen - tle mai - den, we will lead thee Safe - ly to thy play-mates dear; Woll we know where they a - wait thee,

p



With their kind hearts full - of fear. Not a gem of all the thou-sands In our store is half so bright

LAILA.



As the love thy heart e - vin - ces For thy friends, sweet maid, to - night, As the love thy heart e - vin - ces

CHORUS, FAIRIES. (Exit slowly waving their wands.)

For thy friends, sweet maid, to - night. Fol - low, fol - low, where we guidethee, By the brook-let, thro' the dell,

LAILA.

O - ver rock and mos - sy hill - - side, Fol - low, we will guide thee well. O - ver

8

f cresc. *ff* *dim.* *f cresc.*

rock and mos - sy hill - - side, Fol - low, we will guide thee well.

8

ff

XVIII. Chorus, Mountain Children.
Moderato.

LAILA.

PART III.

1. 'Tis sum - mer eve, and through the grove, The lon - ger sha - dows soft - ly—steal, While gath - ring clouds the sun a -
 2. O, Lai - la! Lai - la! wert thou here, With joy how soon our hearts would glow, And bright-est sun - shine all a -

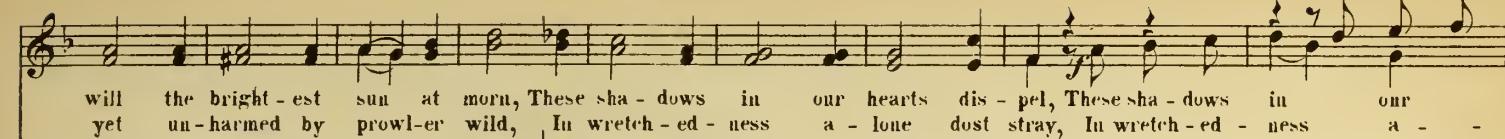
LAILA.

round, His set - ting beau - ty half con - ceal. 'Tis sum - mer eve, but in our hearts The deep - est, dark - est
 round, The light of thy sweet eye would throw! But thou, as sha - dows round us close, With - in the dark wood

sha - dows dwell; Nor will the bright - est sun at morn, These sha - dows in our hearts dis - pel, Nor
 far - a - way, If yet un - harmed by prowler wild, In wretch - ed - ness a - lone dost stray, If

LAILA

These sha - dows
In wret - ched -



in our hearts dis - pel,
ness a - lone dost stray.

These sha - dows in our hearts dis - pel.
In wret - ched - ness a - lone dost stray.

hearts dis - - pel, These sha - dows in our hearts dis - - pel.
lone dost - - - - stray, In wret - ched - ness a - - lone dost - - - - stray.



50 XIX. Solo, Mountain Child.

Andante.

LAILA.

4. O where, as night comes on, With chil - ly va - pors la - - dent, Will
 2. But ah! too well we know With heart in ter - ror beat - - ing, Till

Lai - la find a couch of rest Poor lit - tle wand' ring maid - - en?Would that her heart - - - - -
 wea - ried out shell wan - der on, Her voice for aid en - treat - - ing.And o'er some gidi - - - - -

LAILA.

in sleep, For - get - ful of its sor - - - row, Might close, as flowers, in
dy height, Per - chance with ter - - - ror fly - - - ing, Her form up - on the

cresc.

sleep at night, Are fold - ed till the mor - - - row.
rocks be - beneath, May life - less now be ly - - - ing. (Sym. only after first verse.)

dim.

p

cresc.

f

XX. Trio, Mountain Children.

Andante.

LAILA.

Trio.

1. How sad will close our fes - ti - val With -
2. Ah, would that, with her smi - ling face, She

out — our cho - sen queen! But Lai - la, cho - sen of our hearts, Is no - where to be seen. All through the sum - mer
were be - fore us now; A crown of flowers we'd quick - ly weave, And place — it on her brow. And with — a song of

af - ternoon, In ev' - ry lone - ly spot, — With hearts from joy to sad - ness turned. We've sought but found her not.
sweet - est joy, For get - ting all our woe, — Back to our homes and pa - rents dear, So mer - ri - ly we'd go.

cresc. *rall.*

XXI. Solo and Chorus, Mountain Children.

LAILA.

Andante.

SOLO.

1. Ah! how can we ev - er re - turn, Our dear homes with sor - row to fill? Ah!
 2. O, how will that fond mo - ther's soul Be strick - - en with grief at the word! And



how can we go to re - pose, While Lai - - la is wan - - der - ing still? } And
 how will the foun - tains of grief, In the breast of the fa - - ther be - stirred! } And



LAILA.

is there, in all of our band, A child with the cour - age of heart To go to the

cresc.

CHORUS.

cresc. - *fff*

Ah! how can we ev - er return, Their

home of the lost, The sor - rowfultale to im - part? Their

cresc. - *fff*

LAILA.

fond hearts with sor - - row to fill?
 fond hearts with sor - - row to fill?
 Ah, how can we tell them their child, Their
 Ah, how can we tell them their child,
 Lai - la is wan - - der - ing still?
 Their Lai-la is wan - - der - ing still?
 still?
 still?
 (Fairies enter leading Laila, during this Sym., or perhaps better,
 while the pianist plays through the next number.)
 poco ritard.
 crese.
 ff.

XXII. Chorus, Fairies.

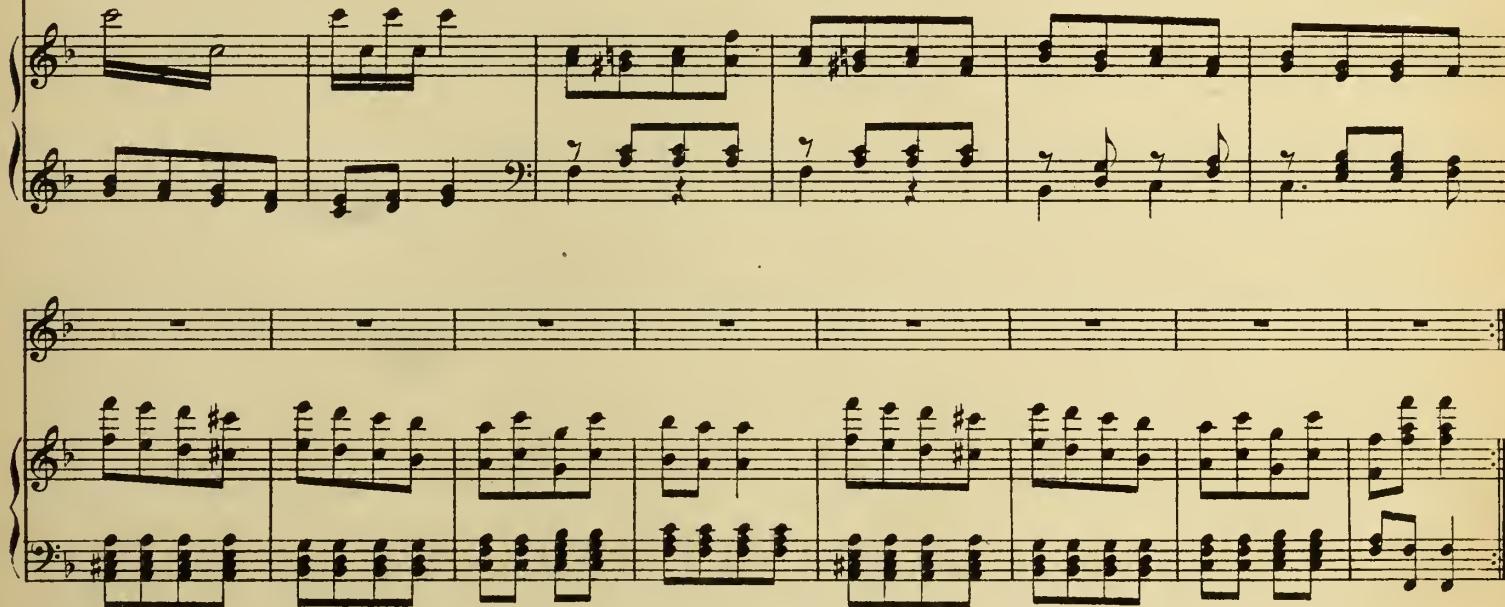
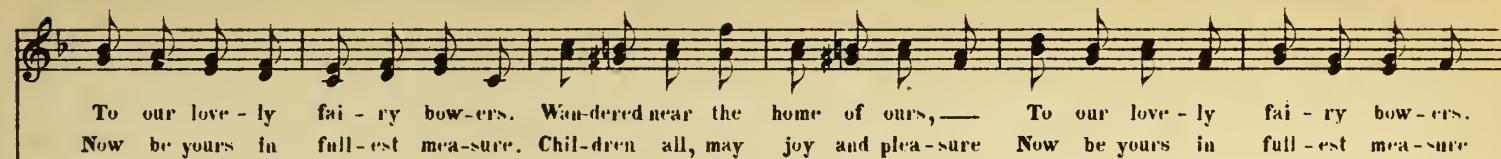
Allegro.

LAILA.

1. Here we come so mer - ry - heart - ed, Bring - ing her who from you part - ed, Stray - ing far o'er
 2. All in vain did we im - plore her To re - main; so we re - store her To her friends that

rock and hill - side, Thro' the dell and by the brook-side, Wan - dered near the home of ours, —
 nev - er fail her, We re - store the gen - tle Lai - la. Chil - dren all, may joy and plea - sure

LAILA.



XXIII. Chorus, Mountain Children.
Allegretto.

LAILA

Wel-come, dear-est Lai - la, — To our hearts so gay, — Nev-er more to wan - - der — Thus so far a-way. —

With what joy ee - stat - ie Now our bo - - soms thrill, To our homes re-turn - ing, All to - geth - er — still!

LAILA.

Wel-come, dear-est Lai - - la; Full of joy are we, Thus be-fore the night - fall Here to wel-come thee,

Faster.

Here to wel - come thee, Here to wel - come thee!

Faster.

XXIV. Duet and Chorus.

Andante.

LAILA.



DUET, CHILDREN.

1. But who are ye, we now im-plore, With hearts of loy-ing mould, And beauteous robes all span-gled o'er With gems and shi-ning gold?
 2. How came ye thus to leave your home, Sweet fairies, now we pray, From charming fai-ry land to roam So far at close of day?

Allegro.

CHORUS, FAIRIES.

LAILA.

We are fai-ries, we are fai-ries, Dwel-ling on the moun-tain side; In the deep-est wood our home is, Where the still-est wa-ters glide.
 Lead-ing back the gen-te Lai-la, To your grove this eve we hie; In the dark wood she had wandered, But for us perchance to die.

Andante.

DUET, CHILDREN.

O charm-ing fai-ries, tell us how Your kind-ness to re-pay;— Be-fore you now we hum-bly bow, Com-mand us, we o-bey.—

CHORUS, CHILDREN.

O charm-ing fai-ries, tell us how Your kind-ness to re-pay;— Be-fore you now we hum-bly bow, Com-mand us, we o-bey.—

XXV. Solo and Chorus.

Andante. SOLO, FAIRY QUEEN.

LAILA.

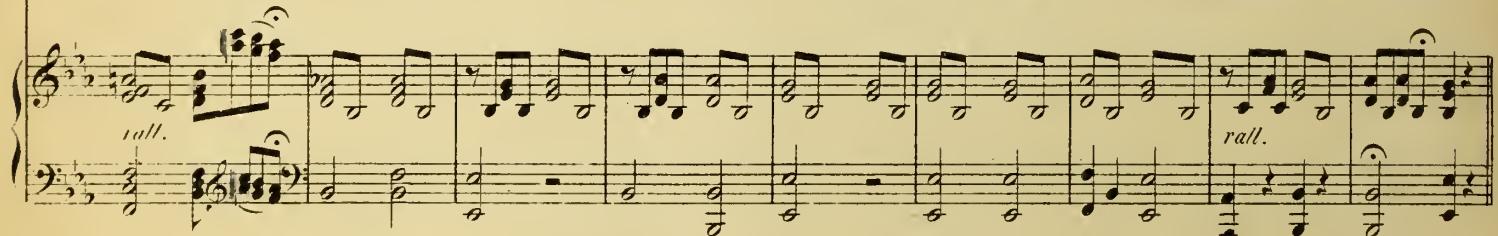
(Holding out her sceptre.)



I am queen of all the fai-ries Dwel-ling in our fai-ry land; On my head a crown of jewels, Seep - tre this of



my comand Gentle children, now obey me: Thus our kindness to re-pay Take you own sweet Laila, crown her Queen of this your fes-tal day.



LAILA.

CHORUS, FAIRIES.



Gen-tle child-ren, rise and has-ten, Ere the day-light fades a - way; Haste to crown your own sweet Laila, Queen of this your fes-tal day.

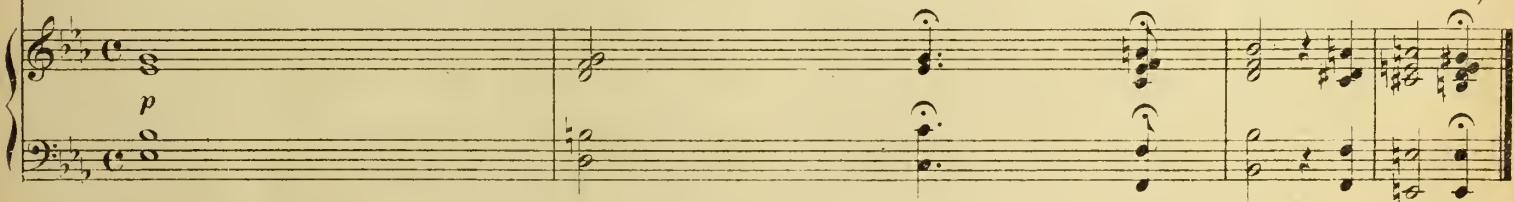


XXVI. Recitativo, Laila.



Oh! love - ly queen! say, wilt thou tell me now, Why should they place the crown up - on my brow?

(Exeunt two fairies.)



XXVII. Solo, Fairy Queen.

Moderato.

LAILA

1. Dost thou not re - mem - ber, Lai - la,
 2. Chil - dren all, that beg - gar moth - er

The musical score consists of two staves. The top staff is for the 'Fairy Queen' (soprano) and the bottom staff is for the piano. The vocal part begins with a rest, followed by a melodic line. The piano part features a continuous harmonic bass line. The vocal line resumes with a melodic line. The vocal part concludes with a melodic line. The piano part concludes with a harmonic bass line.

When the sun at noon was high, How a wretch - ed beg - gar moth - er With her chil - dren wandered nigh? Say hast thou for -
 Now ap - pears a fai - ry queen; These my fai - ries were my chil - dren, When at mid - day we were seen. Hith - er came we

LAILA.

got - ten, Lai - la, How that gen - tle heart of thine To that moth - er's tale to list - en Then in mer - cy
 to dis - cov - er Who of all you chil - dren fair, Should this day be found mostwor - thy Vir - tue's jew - elled



1. 2. CHORUS. ALL.

did in - cline? (Enter two fairies, bearing a beautiful crown and veil.) Gen - tle Lai - la, lov - ing Lai - la, Vir - tue's jewelled crown shall wear.
 crown to wear.



XXVIII. Duet and Chorus.

Andante.

LAILA.

DUET, CHILDREN.

How sweetly now our fes-tal day In love at last doth close! — So

beams the sun with bright-est ray, While sink-ing to re - - pose. — And lo! — to — cheer our part-ing scene, The

orb— of— light doth throw— Now bright-ly on the for-est green A love-ly ro-sate glow. Now bright-ly on the

CHORUS. ALL.

for-est green A love-ly ro-sate glow. Then let us hast-en, hast-en now, The jew-elled crown to place On

LAILA.

gentle Lai-las guile-less brow, That brow the crown will grace. (Two children lead Laila forward, when she kneels, and is crowned by the Fairy Queen.)

XXIX. Recitative, Fairy Queen.

Andante.

RECIT, FAIRY QUEEN.

On thy head we place this crown of gold,

LAILA.

Em-blem of the crown for thee in store,

When thy vir - tue, on that bright-er shore

p

(Laila rises.)

Finds reward in rap-tures all un - told.

f erese. - - - dim. rall. *erese.* - - - 8

XXX. Chorus, all, sans Laila.
Allegro.

LAILA.

CHORUS.

Long live Lai - la! Long live Lai - la! Graced with ev' - ry vir - tue rare:—

Gen - tle Lai - la, fair Queen Lai - la, Vir - tue's jew - elled crown shall wear.—

LAILA.

Long live Lai - - - la! Long live

Lai - - - la!

The musical score consists of two staves. The top staff is in common time (indicated by a 'C') and the key signature is one sharp (F#). The lyrics 'Long live Lai - - - la!' are written below the staff. The bottom staff is in common time and the key signature is one sharp. The lyrics 'Lai - - - la!' are written below the staff. The music features a mix of eighth and sixteenth-note patterns, with various dynamics and rests. The piano accompaniment includes sustained chords and rhythmic patterns.

COPY OF A CIRCULAR.

ANSWERS TO QUESTIONS about the Performance of ..Laila.."

Calls for some particulars regarding the performance of „Laila“ having become too numerous for special answer in writing, I feel compelled to issue a Circular giving directions which may more fully meet the wants of those bringing out the Operetta, than could well be given in writing.

One of the most important things is the *time* of the music. I have frequently heard „Laila“ performed in the vicinity of Boston, and the greatest defect has been the neglect of the Conductors in attending to the directions, on the fourth page, regarding the *time* of each number. Some of the pieces have almost entirely lost their character by being taken too fast, and others have been made weak by being taken too slow.

Those which are usually taken too rapidly are numbers 2, 7, 11, 16 (Laila's solo), 21, 24 (duet) and 29; those too slow are numbers 1, 9, 10, 16 (chorus) and 18. If the directions on the fourth page are followed some of the pieces will be *twice* as effective as they have been, when I have heard them given in the wrong time.

Nº 1 should be given without *pauses* for the echoes—strictly in time. The scene is a picnic, and the children should be moving about, making wreaths, arbors or about any other natural amusement,—not standing still in a line. The action here is of great importance and must not be neglected. At the close, they move a little toward one side of the stage so the beggars may enter freely.

At the very beginning of Nº 2, the beggars enter slowly.

In the last part of Nº 3, the children motion the beggars off, and they retreat a very little.

At the commencement of Nº 5, during the symphony, they retreat a little further, but return before Nº 7.

During Nº 10, the children walk about and begin to move off during the last part.

At the opening of Act Second, Laila is seen near the back of the stage reclining on a rock or piece of log; she soon rises and looks anxiously around, passes moderately from one side of the stage to the other, before commencing to sing. This number should be sung *slowly* and *softly* except the *crescendo* passages, of course. The pianist will please notice that the sixteenth notes in third verse are not triplets, and should not be played rapidly. In the prayer, Laila kneels at the rock or log, not facing the audience, far enough in front, however, so that the Fairies can enter behind (see directions in book, page 32). The Fairies should wave their wands over Laila while she is kneeling. The illumination should begin at first bar of N° 12. The stage should be somewhat dark during N° 11 and 12.

The chorus of N° 16 should be taken very rapidly. The Trio, N° 20, is effective when sung by the voices alone if *well* sung. N° 21 should not be hurried, but delivered with a firm, steady voice.

The duet in N° 24 should be taken as indicated in the book, *very slowly*. I have never heard this movement in the proper time, except when given under my own direction.

N° 29 should be taken very deliberately; the accompaniment should be given delicately and slowly, and the final chorus will thereby be strengthened. The symphonies throughout should be taken deliberately and not hurried over as is sometimes the case.

It is very important that the *action* suggested by the plot be attended to; with what has been said here, „general remarks“ on fourth page, and directions given in various places in the book, I think a good understanding of the situations may be obtained. It will be said by those having large classes, — „we are so crowded that we cannot move about.“ When the class is large, let only half be on the stage at the opening of act first, and the others come in during the first chorus, not in a crowd, but a few at a time, walking about hand in hand!

Laila is pronounced La-lah; accent the first syllable.

In closing, I will say that if you would have a successful performance of „Laila,“ have it *thoroughly learned*. It has been given three, four and five times, to full houses, in *small* as well as large places, when well put upon the stage. My very last words are — *attend to the first half of fourth page.*

G. W. STRATTON.



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B. P. L. Bindery.
11/2 - 11/08

